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A REPORT TO THE MONTANA ARTS COUNCIL:

NATIVE ARTS IN MONTANA

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A REPORT OF THE FINDINGS  
OF THE  
NATIVE AMERICAN CULTURE PROJECT

TO THE MONTANA ARTS COUNCIL


ON  
THE NATIVE ARTS  
IN  
MONTANA - 1976?

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The artists and members of the community  
who took the time to talk to us, offer suggestions  
and to help in our work





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THIS REPORT IS DEDICATED TO THE MEMORY OF

AL WHITEMAN

1928-1980



## PREFACE

The Native American Culture Project and this report are the culmination of over four years of work and interest in the artistic expression of Montana's only truly native peoples. This report was produced by the Montana Arts Council staff and reflects five months of research and evaluation.

Indian "art" is usually viewed by most people as "craft" or handiwork -- beading, jewelry, a feather fan, a star quilt. These are the kinds of objects many see as Indian art. While these objects are definitely part of Indian artistic expression, there is a much wider scope to be considered. Indian art includes both the traditional and the contemporary, the crafts and the "fine" arts, and all of the other categories that fall under the heading of the "arts." The point is that although many non-Indians view Indian art as "ethnic," the contributions of Indian painters, musicians, sculptors, writers, traditional and contemporary crafts people are as significant and varied as in any other culture, region, or locale.

This report underscores some basic points: (1) Indian art has some very distinctive features. It has style; but, the variety and quality of Indian art are no different from that of any other people in Montana, (2) Indian artists want to be accepted and recognized for their works, and (3) the ten Indian cultures in Montana are distinct, and the artists of each need to be met on their own cultural terms in dealings with non-Indian peoples and agencies.

The Native American Culture Project began with federal funds allocated in 1976 to support the position of a Native American Cultural Coordinator. The purpose of this position was to have a person who would work with and attend to the particular needs of Indian artists in the state. Over a period of time, the program lost direction until in 1979 the Montana Arts Council was faced with a program which had come to a standstill. While numerous contacts had been made by the coordinator during the initial part of the project, staff discussions in 1980 revealed a need to get an accurate picture of what the "state of the arts" is in Indian communities throughout the state, both in urban areas and on the reservations. With this in mind, the Indian Cultural Coordinator Program was restructured and a plan was designed to try to compile an accurate inventory.

Jackie Trotchie, a Little Shell Chippewa, was brought in to do the field work necessary to complete this project. Ms. Trotchie is unique in that she is able to work in two very different worlds: the maze of non-Indian government agencies

and the unique and traditional cultures of Montana's Indians--two very distinct systems which normally only come into contact under conditions that are less than ideal. After a two-week period to learn about the Montana Arts Council, its programs and services, Ms. Trotchie set out to visit individuals, organizations and tribal agencies throughout the state. She traveled to Butte, Helena, Billings, Miles City, Glendive, the towns of the Hi-Line, Great Falls, Whitefish, Kalispell, Polson and back to Missoula. She spent time at urban Indian centers and on all of Montana's reservations, and had an opportunity to discuss Indian concerns and needs with a wide variety of people. The results of her discussions and impressions are contained in this report.

Since the 1960's, "ethnic awareness" has been an important concern of people throughout the United States. The Native American Culture project was not initiated to simply give lip service to a vague notion of "cultural import," nor was it carried out as a quick means of satisfying Federal or State regulations. The project was initiated to attempt to get a clear picture of the peoples whose cultures are interwoven with the creative and artistic expressions of their ways of life. Indian art makes up a sizeable portion of the overall arts picture of Montana. It is hoped that through the findings of the Native American Culture Project, Indian art and artists can take a first step towards greater recognition, and we can all gain a greater understanding and appreciation of the importance of Indian art to all Montanans.

Michael Korn  
Native American Culture Project Coordinator  
January 20, 1981



## INTRODUCTION

To fully understand the scope of the Native American Arts Survey and the recommendations made in this report, it is necessary to form analogies, to provide added information from a historical perspective and to quote Indians as they speak since many of them talk "Hemingway style" with short, musical sentences that are to the point and complete in thought.

Another factor to keep in mind is that many people expressed both their positive and negative feelings and sometimes even admitted their guilt, because they were appreciative of an opportunity to share their thoughts and because they are sincere in their desire to create a better understanding of Indian people. Now it's time for others to meet them halfway by reading and acting on what is said.

To provide the incentive, this report is divided into three parts: creating a better understanding, answering the questions and discussing the recommendations.

### Communications:

The most important element of communication is understanding; but, because people see what they want to see and believe what they want to believe, communication and understanding are often stifled by preconceived notions and stereotypes. We all hold these to a greater or lesser extent. In order to deal with a wide variety of people, we must strive to see beyond them. Often times, non-Indians see Indians as drunks whose habits are supported by huge sums of government money which has been distributed by the tribe in per capita checks. Should one choose to validate this stereotype, he will, because that person will unconsciously reject information opposed to his view and accept information that supports his view. Once the views are set, it is difficult to change one's mind and communication stops. If that same person chooses to research this stereotype, he would find many similarities between the Indian world and the non-Indian world and communication could be opened. For example: tribes operate much like corporations. When a tribe (corporation) earns money from its assets, tribal members (shareholders) receive per capita (royalty) checks. Reservations are much like counties. When a reservation (county) receives Federal funds, it is spent on roadways, waterways, educational and judicial systems--the expenses for a reservation or county are the same. Alcoholism is a cunning, baffling and

powerful disease that knows no racial, religious, or any other boundaries and is a national epidemic. The point is, once similarities are recognized and differences are understood, resentments disappear and communication begins to flow.

### Indian Communities:

Each reservation is comparable to a county both in land base and the number of communities on each reservation. For example, Missoula county has 12 small communities and the Flathead reservation has 16 small communities within its borders.

Each of these communities has its own distinct personality and needs since many of them are located up to 50 miles apart.

The personalities of these communities are much like any other small community in that the towns are competitive with one another and services offered in one area do not necessarily affect the people living across the reservation.

These communities are further affected by the differences in population. For example, one tribe may populate half of a reservation and another tribe may populate the other half of the reservation (or in some cases, one-third of a reservation may be populated by non-Indians). As a result, the people may not know one another, there may be tribal differences or the people may not associate at all.

For those reasons, government agencies must consider the size of a reservation, the communities on the reservation and the needs of each of these communities.

### Urban Communities:

Urban Indians are usually located in small towns adjacent to a reservation or in highly populated areas such as Billings, Great Falls, Missoula or Butte. The people who populate these towns may be enrolled tribal members, or they may be members of the Landless Indians of Montana who are the only Indians in the state who are not recognized as Indian and who do not have a reservation. The needs of these people are unique to the area since many of the young people have never lived on a reservation and have little opportunity to learn much about their tribes. What happens is that urban Indians are taught to be proud of their heritage but they don't always understand why.

In their search to understand, urban Indians were directly responsible for the Red Power movement; and now reservation and urban Indians are sometimes militant in their struggle to obtain and retain what is being lost on the city streets.



To understand this militancy, government officials must understand how they personally would feel if a foreign power were to force their way of life on the American people. No longer could Americans speak their own language, write their own books, or draw their political cartoons or conclusions. Americans, I'm sure, would fight just as the Indians fight today to preserve, restore or beautify what is theirs.

#### Native American Art:

"Indian art does not stop while chasing the buffalo. If you follow him home he hauls out his parfleches, or whatever, and does the most abstract art you've ever seen."

This quote best describes the range of Indian art being done in Montana. There is traditional art which allows the artist to use quills, hides, fur, bones, teeth, wood, claws or whatever is handy to express his tribal and spiritual identity or experiences, or to portray his allies, such as bear, lightning, etc. Or, there is the more modern traditional artist who makes use of beads, cloth, plastic, etc. to express himself or his tribal identity. Both of these art forms are functional since they are governed by the religious belief that "all things must have a purpose."

Finally, there is contemporary art which utilizes all the modern conveniences to create whatever the artist prefers.

Jackie Trotchie  
Field Researcher,  
Native American Culture Project





Cornell Blue Star







## QUESTIONNAIRE

### 1. ARE YOU FAMILIAR WITH THE MAC OR MIA? IF YES, ON WHAT KIND OF PROJECT?

Over 200 of the people interviewed had heard of both MAC and MIA (Montana Arts Council and Montana Institute of the Arts) but were unaware of the projects available. They were all pleased that the state had taken enough interest to send another Indian to inform them of the programs and to listen to what they said. One man said, "Non-Indians come here all the time. They pretend to listen by looking us straight in the eye. They don't listen, they just hear our words."

Five people who had worked with MAC were either highly supportive of the Artist-in-Schools program or greatly disappointed in grants and underwriting. Recommendations made for improvement are contained in question 20.

### 2. DO YOU FORESEE A NEED TO WORK WITH MAC OR MIA?

"This study may be filed away like all the other Indian studies," but if they are serious about providing services and follow-up, all the programs would be useful in our communities. "Without a commitment, there is no use in wasting our time."

Suggestions and recommendations are included under question 20.

### 3. HOW DO YOU FEEL ABOUT WORKING WITH MAC--A STATE AGENCY?

Before Native Americans can work effectively with non-Indians or government agencies, Indian people must be accepted as "human beings who have a right to change" and as "citizens of the state," who are just as dedicated to preserving, restoring and beautifying their state and their world as any other Montanan. The only difference is how they view what's important. To the Montana Irishman, it's important to have an open mind; to the Indian, it's important to have an open heart. To the Montana Irishman, a cathedral is worth preserving; to the Indian, a whole mountain is worth preserving. It all depends on how you view what's "important" and "when our tribal rights, human rights, and our rights as citizens are respected, it will be no problem to work with any state agency."

For now, "it is good that your agency has sent another Indian to tell us about their programs and to discuss our needs; but, I wonder after you're gone what kind of follow-up will be done."

4. DO YOU KNOW ANY CONTEMPORARY OR TRADITIONAL INDIAN ARTISTS IN THE AREA?

While identifying Indian artists, I became aware of five different types of artists.

- 1) The person who is artistic but does not consider himself an artist. He is "an instrument through which the spirits work" and his/her work is not for sale or show.
- 2) The person who is artistic but "inspired by the spirits," and the work is not for sale or show.
- 3) The artist who uses traditional materials and designs for special purposes only.
- 4) The "self-taught" artist who uses contemporary and/or traditional materials and design for show and sale.
- 5) The educated artist who uses contemporary or traditional formats, materials or design but claims the only real art is an expression of oneself. Their work is generally for show or sale.

See appendix 1 for names and location. Please note that dancers were not included because every family has at least one dancer.

5. ARE THERE ANY INDIAN ART AND CRAFT ORGANIZATIONS, CO-OPS, GALLERIES OR MUSEUMS IN THE IMMEDIATE VICINITY? ARE THEY INDIAN OWNED?

There are very few Indian owned or managed art organizations in operation due to the lack of membership, a market, sales ability or administrative ability.

Museums or archives have difficulty with tribal support, security, tribes requesting the return or use of specific items, and the lack of funds and trained personnel.

Co-ops barely survive without a market or people trained in salesmanship and their membership is limited by competition. Several programs have implemented art and craft programs which are competitive, such as the Cheyenne Elderly Program or even the Trading Post at Fort Peck.

Galleries are rare due to the lack of security, the cost of operation and the inability to provide the initial capital. When galleries are opened, they are usually opened by an artist who becomes frustrated by running a business at the same time he is trying to create. Culture may also hinder the Indian business because he is taught to "share his wealth."



Non-Indian galleries rarely show an Indian artist because "name western" artists are the best sellers and because the Indians who have approached the galleries have poor exhibits (they are either not set up with gallery standards in mind or do not fit the conceptual basis of the gallery). A few contemporary fine arts galleries have stereotyped all Indians as western artists and others say they lack the resources. One gallery owner did, however, display a contemporary Indian artist and was quite pleased with the results. Four community galleries (out of a total 7 visited) are willing to show both traditional and contemporary art as long as they are "quality" shows.

6. DO THE GALLERIES DISPLAY INDIAN ARTS SUCH AS QUILLWORK, BEADING, FEATHERWORK, ETC? IS THERE A BETTER PLACE TO DISPLAY THESE ARTS?

Traditional art forms are "considered craft and sold as craft." Yet, many people admitted they know very little about traditional art. The Northern Plains Indian Art Museum is the only place where traditional art is displayed as an art while museums display this work as artifacts.

Places identified as display areas were the capitol rotunda, tribal administrative offices, community centers, colleges, malls, Indian conferences and Pow-Wows.

Only the Indian artists themselves thought galleries were a good place to show. Indian artists have difficulty in advertising and promoting their work because:

- 1) Many Indians do not like to "impose" themselves on others and would prefer to be invited to show their works.
- 2) Financially, many Indian artists cannot afford to have their paintings hang in a gallery for any length of time since many sell their work in order to purchase more supplies or to provide a supplementary income to the household.
- 3) Indians are not knowledgeable on how to submit their work to a gallery, or how to set up a showing of their work.
- 4) Indian art is stereotyped as "western" which limits the number of places to display their work.
- 5) Indian artists don't know who they can trust and are afraid they will be taken advantage of by promoters.
- 6) Financially, the artist cannot afford the expense of travelling to or shipping their work to a gallery or art show.

7. ARE THE TRADITIONAL INDIAN ART ORGANIZATIONS ASSOCIATED WITH REGIONAL OR NATIONAL ORGANIZATIONS?

The majority of people interviewed didn't know of any regional or national organization but approximately eight of the co-ops and galleries are members of the National Indian Arts and Craft boards.

8. ARE THERE ANY TRADITIONAL OR CONTEMPORARY INDIAN ART TEACHERS OR WRITERS IN THE SCHOOLS OR VICINITY? ARE THEY NEEDED? WHERE?

Writers and poets are very difficult to identify since many sign their work "anonymous" and have never published or rarely let anyone know they write. Poets usually write "free verse" and because there may not be any rhythm or rhyme they don't think of themselves as poets. They are just writing what they feel.

Teachers identified may not be certified but they have taught traditional contemporary art. (see appendix 1--teachers are asterisked)

All the Indian people I interviewed said traditional art history and art should be taught at some time in every Montana public school. "Racist adults are impossible to educate, but young people can be taught respect for other people's differences."

9. ARE THERE ANY TRADITIONAL OR CONTEMPORARY TOURING GROUPS, DRAMA GROUPS OR SINGERS AND DRUMMERS?

Many family and/or tribal members have organized drum groups (appendix 3) that travel throughout the state to Pow-Wows sponsored by tribes, urban centers, or Native American studies. At the Pow-Wows, they either compete for prizes or receive a fee.

The only touring groups available are listed below under professional or non-professional headings since two of these groups are youth groups who are not organized as professional performers.

Professional

Phil Whitehawk, writer/composer  
Wilsall, MT 59086

Blackfeet Marionettes  
Dan and Gertie Crawford  
P.O. Box 71  
Browning, MT 59417

Daystar: American Indian Theatre  
Rosalie Jones, Artistic Director  
Box 473  
Wisconsin Dells, WI 53965

Red Earth: American Indian Theatre  
Address Unknown  
Seattle, WA 98101

Professional (continued)

Soloris: American Indian Theatre  
264 West 19th Street  
New York, NY 10011

Hoop Dancers and Bird Callers  
Address Unknown  
Wisconsin

Aztec Dancers  
Address Unknown  
Mexico City

Non-Professional:

Wa-Nee-Inee-Git Dancers  
Aaron Perry, teacher  
2 East Galena  
Butte, MT 59701

Flathead Drum and Dance  
Phillip Paul, teacher  
Ronan, MT 59864

10. ARE THERE SUPPORTIVE ORGANIZATIONS FOR FANCY DANCERS, SINGERS  
AND DRUMMERS? IS THERE A NEED?

All but one person said there was a need for supportive organizations for the dancers and drummers. The person who disagreed said, "they would become too commercialized and eventually unionized. It would be destructive to Pow-Wows." Others thought supportive organizations would strengthen the culture.

11. ARE THERE INDIAN REPRESENTATIVES ON LOCAL ART BOARDS?  
IF NOT, CAN YOU EXPLAIN WHY?

The only Indian on a non-Indian local board is Mary Lozar in Polson. Reasons given are: Indians don't feel comfortable because they are often patronized; there is a lack of interest; Indians don't know these boards exist; and the Governor is uninformed about Indian art and probably doesn't know who to appoint to state boards. (Note: Bill Yellowtail was appointed to MAC this past year, and several Indians serve on MAC advisory panels.)

12. WHAT TRADITIONAL INDIAN ARTS ARE COMPARABLE TO EUROPEAN ARTS?

"It's difficult to compare. Indian art is spiritual. European art is aesthetic. Indian art is part of everyday life. European art is a luxury or sometimes, a tax break." In general, are art categories the same--like music, dance, visual, etc? "Yes, but Indian art can't be compared. It is sacred." Do you mean it's like a crucifix that's been blessed? "Yes, it's something like that; but maybe the new art, like you say, can be compared." The analogy here explains that a crucifix is art but when blessed, the crucifix is more than art--it has spiritual significance.

13. HOW DO YOU DEFINE ART, CRAFT AND PROFESSIONAL?

There were too many different answers to this question; however, the definitions provided are as close as the author can come.

Art is a creative communication skill which reflects an individual's cultural, spiritual or emotional values.

Craft is the same as art except it meets our everyday needs.

A professional is a person recognized by his peers as an expert and the peers will pay him for his knowledge.

14. HOW IS THE QUALITY OF TRADITIONAL ART DETERMINED?

Quality can be determined only after participating in the learning process.

15. HOW CAN A PERSON TELL THE DIFFERENCE BETWEEN A TRADITIONAL INDIAN PERFORMANCE AND THE ACTING-OUT OF CUSTOM?

An outside observer cannot tell unless the performance is announced, but tribal members are aware of what's customary to their tribe. An observer can be taught.

16. ARE YOU ABLE TO SUPPORT YOUR OWN ART ACTIVITIES OR WOULD OUTSIDE HELP BE USEFUL?

Outside technical and financial support is necessary to both individual artists and organizations.

17. ARE YOU A NON-PROFIT TAX EXEMPT ORGANIZATION? DO YOU HAVE A 501 (c) (3) STATUS?

All tribes and urban centers are tax exempt except Ft. Belknap and only five centers have the 501 (c) (3) status.

Billings Indian Center, Billings  
North American Indian Alliance, Butte  
Helena Indian Alliance, Helena  
Anaconda Indian Alliance, Anaconda  
Hi-Line Indian Alliance, Havre

18. DOES THE LACK OF SPECIALIZATION PRESENT PROBLEMS IN OBTAINING SPECIFIC IRS NUMBERS, FUNDING OR SERVICES?

All answers to the question were no; however, those programs or tribes without 501 (c) (3) status are ineligible for MAC funding with the exception of underwriting grants.



Funding and services are often hindered by ignorance rather than a lack of specialization. For example, people assume all Indians are eligible for BIA services, but the Landless are not even recognized as Indian by the BIA.

19. WHAT ARE THE PRIMARY COMMUNICATION PROBLEMS BETWEEN STATE AGENCIES, NON-INDIANS AND INDIANS?

Lack of Communication:

State agencies and non-Indians fail to establish any sort of formal or informal communication system; such as, calling a friend or resource person just to let them know what's happening, using Indian newsletters, or sending bulletins to the appropriate Indian programs. Many people think sending a letter to the tribal council is sufficient, but it's about as inefficient as sending a letter to a city council and hoping they will forward the letter to appropriate art agencies. Tribal bureaucracy is just as political as any other form of government, in that you must know who's who to get anything accomplished.

The American Identity Crisis:

Indian projects or programs are often lost in the maze of the "American Peoples' Identity Crisis." "Americans lack culture so they can't relate to people who have retained their culture, because Americans have stolen so much from other cultures they can no longer distinguish what's 'American' and what's 'Indian.' For example, 82% of the vegetables eaten today were contributions of the Indian people to the Americans; yet they call these foods 'Irish potatoes' or the 'Great American Hot Dog.'"

What happens then, is that an attitude of white dominance or ethnocentrism reinforces itself until it becomes so powerful that every Indian program or project is affected by it.

Attitude:

For years Indians have been depressed, suppressed, oppressed and shamed. They have been forced to survive in the best way they know how. The advantage of this is that Indians have developed almost a sixth sense on human behavior. An Indian not only listens to what's being said, but he is aware of the voice frequency, tone, eye movements, body language, and choice of words. Your attitude is reflected in your

behavior and Indian people will know within seconds whether you're a friend or foe, and will adjust accordingly.

#### Vocabulary:

Indians often joke about the vocabulary of non-Indians. They think it's funny because words are used to communicate with others, but the non-Indian defeats his purpose by choosing words the average person doesn't understand. Educated Indians jokingly say "Big words are the white man's defense mechanism--they don't want anyone to understand or they might have to back up what they say." To communicate, you must speak the language people understand.

#### Dialect:

Dialect is still a problem on reservations since many of the elders speak very little English; but in general, the majority of younger Indians speak English or are bilingual.

#### Ignorance of Custom:

Very few non-Indians know anything about Indian people, tribal government, or Indian programs. What's worse is that they either are afraid to learn or they become authorities after working cooperatively on one project. For example, an Indian project may fail and suddenly everyone is an authority and says, "Oh, we tried that before, and it doesn't work." The project is tossed out before anyone tries to learn what happened; like, was the staff trained, was the project well funded, and what did we do to contribute to its failure?

#### Dedication:

How many state agencies or government employees are dedicated to Indian programs and people? Not many; and because of this, Indian projects have a high rate of failure. Any idea or project is like a good marriage--it takes dedication from both partners to make it work, and when it fails, both parties have to accept their responsibility for its failure.

#### Psychology of Oppression, Oscar Lewis:

Because Indians have been treated as second-class citizens for so long, they are starting to act like second-class citizens. Indians tend to be passive or aggressive rather than assertive. Indians are not politically



oriented and fear repercussion. Many say they are being treated as inferior when in actuality they treat others as superior.

20. WHAT DIRECTION CAN I GIVE MAC OR MIA IN IMPROVING THEIR SERVICE TO NATIVE AMERICANS?

- 1) Indians are a traditionally and culturally oral people and resent paper work more so than non-Indians. It is best to maintain one-to-one contact and to be sensitive to the difference in cultural attitudes.
- 2) Assist the Indian artists both financially and professionally, such as by assisting with scholarships to establish Indians in the "gallery circuit."
- 3) Provide more and better exposure to Indian arts, possibly through an all Indian art show or through touring exhibits.
- 4) Provide "How To" pamphlets and brochures on how to submit work to a gallery or art show, and the standards and materials galleries expect.
- 5) Increase communications and use of tribal newsletters.
- 6) Work cooperatively with Indians and don't demand control by forcing your values on them.
- 7) Let the people know you are planning to visit their communities and why.
- 8) Take an honest interest in the Indians' skill or work.
- 9) Provide funds to tour Indian performance groups throughout the state.
- 10) Provide technical and financial assistance in developing an urban Indian museum, Metchif Museum, and museums on the reservations.
- 11) Provide information on funding sources for art and cultural activities during Native American Day on September 26.
- 12) Provide information on funding sources for an Indian Hall of Fame, Historical Contributions of Montana Indians and Native American Veterans Program.
- 13) Provide employment to traditional Indian artists through Artists-in-Schools to aid in developing a cultural program in urban centers.
- 14) Provide information on the video tapes available for public use.
- 15) Video tape the construction of traditional art forms and make these tapes accessible to urban centers whenever possible.
- 16) Encourage community museums to stop carrying Japanese-made beadwork and to set up Indian exhibits in a traditional manner.
- 17) Provide technical assistance to culture programs for cataloging and storing the information collected by them.
- 18) Publish articles on the struggles artists are faced with in order to let other artists know they are not alone and to let Indians know they are not being discriminated against.

- 19) Provide pamphlets and job opportunities in the field of art, such as illustrators, curators, etc.
- 20) Provide more one-to-one on a less formal basis and continue seeking input from centers and tribes.
- 21) Serve as an advocate to centers requesting funds from alternative sources.
- 22) Work on changing personal attitudes and biases towards Indians and Indian art through training and educational sessions.
- 23) Hire and support a full time Indian employee who is dedicated to promoting Indian art and not just a "token Indian."
- 24) Expand and strengthen public relations with tribes and centers on a more permanent basis. Be reliable.
- 25) Provide information on how and where Indian poets or writers can have their work published.
- 26) Provide information on how and where Indian artists can advertise and market their own work without getting "ripped off."
- 27) Set up an Artists-in-Residence program in conjunction with the Northern Plains Indian Museum.
- 28) Provide information on pricing of art.
- 29) Provide simplified directions and information in all of MAC/MIA's literature. This will be an asset to Indians and non-Indians alike.
- 30) Provide assistance in long range planning and grant writing.
- 31) Keep Indians informed of local, state and national legislation or actions that will affect the Indian artists or art organizations.
- 32) Work cooperatively with the Montana United Indian Association and the Inter-Tribal Policy Board. Keep them informed.
- 33) Assist urban centers in developing art programs.
- 34) Publish articles on Indian art and artists in the Montana Arts, Road Atlas, tour guides, etc.
- 35) Listing the Native American Project and Handicapped projects under special audiences is in poor taste. They should be listed separately for what they are.

21. WHAT PUBLICATIONS CAN MAC UTILIZE TO INFORM NATIVE AMERICANS OF PROGRAMS AVAILABLE?

- 1) Use flyers to send to Indian organization centers, tribes, Pow-Wow Committees, culture committees and education offices.
- 2) Indian newspapers, newsletters, and magazines (appendix 4)
- 3) Public Service Announcements on radio and/or television
- 4) Indian Grapevine
- 5) Native American Studies bulletins

## DISCUSSION

All of the recommendations contained in this report fall within the goals and objectives of the Montana Arts Council; and for that reason, MAC must either consider revising their goals and objectives to be exclusionary or accept their responsibility to act on the recommendations made herein.

The Indian communities, however, must recognize that MAC cannot carry out all of these recommendations in a short period of time. A long range plan is suggested as well as the following three recommendations.

1. "To assure informal and objective decision making . . ." MAC should seek technical assistance to overcome personal biases and misconceptions that may be held, or organize a committee that is dedicated to that cause.
2. "To create staffing patterns that provide for continuity . . ." MAC should evaluate staff needs for the Native Americans project and actively seek funding to meet those needs.
3. "To provide financial assistance . . ." and "To coordinate support systems and make available touring opportunities . . ." MAC should invite and support sponsorship of an All Indian Art Show where the top 20-30 works of art can be selected and placed on tour or MAC can request proposals to carry out these activities.

In conclusion, the above recommendations are emphasized to alleviate the communication problems and stereotypes identified in the field, to provide opportunities not yet available and to provide a staff member who can develop a long range plan to carry out the goals, objectives and recommendations made in this report or MAC's flyer.





## APPENDIX I

### CONTEMPORARY AND TRADITIONAL ARTISTS

What follows is a preliminary list of Indian artists in Montana. It is only a beginning and is by no means complete. We hope that over time, a complete list will be compiled through the resources of the Arts Council and with the help of Indian organizations and individuals



Blackfeet

* 1.	King Kuka	East Glacier	Teacher, Painter
2.	Gordon Monroe		Sculptor
3.	Chuck No Runner		Painter
4.	John No Runner		Potter
5.	Darrell Doore		Storyteller
6.	George Kicking Woman		Pipe owner, spiritual leader
7.	Wayne Bear Medicine		
8.	Cecelia Young Running Crane		Pictograph
9.	Patty Wilkerson		Painter
10.	Dorothy Still Smoking		Beads with nuts
11.	Johnny Tailfeathers		Beader
12.	Dusty Bowl		Pipe
13.	Webb Pepion		Carver
14.	Howard Pepion		Painter
15.	Melvin Tailfeathers		Painter
16.	Bill Big Springs, Sr.	East Glacier	Painter
17.	Francis Loring	Box 2054, Cut Bank	
18.	Leroy Bear Medicine	Box 3	Musician, painter
19.	Clarence No Runner, Jr.		Painter
20.	Alice Bull Plume		Painter
21.	Dan Bull Plume		Painter
22.	Grace No Runner		
23.	Lawrence Mad Plume		
* 24.	Neil Parson	East Glacier	Teacher, Painter
25.	Roxanne De Marce		Photographer
26.	Joseph Fisher		Photographer
27.	Leon Rattler		Painter
28.	William Weatherwax		Sculptor, carver
29.	Robert Tailfeathers	Missoula	Painter, ink sketching
30.	Daniel Pepion		
31.	Don Upham		
32.	George Trombley		Painter
33.	Bill Big Springs		Painter
34.	Thelma Bear Medicine		Clothing, fashions



Blackfeet, continued

35. Kenneth Crawford		Painter
36. Wilbur Blackweasel	Browning	Painter
37. Webster Pepion	Star Route, Valier	Painter
38. Daniel Webster Pepion, Jr.	Valier	Painter
39. Rice Crawford	Browning	Quillwork
40. Marge Gobert	Browning	Beadwork, Quiller
41. Daniel Gilham, Jr.	Browning	Wood burning, cartoonist
42. Jewel Gilham	Browning	Contemporary clothing designer

Crow

1. Lawrence Big Hair	Crow Agency	Painter
2. Marlon Big Day	St. Xavier	Teacher
3. Ray Big Day	St. Xavier	Painter
4. George Fox	Crow Agency	Painter
5. Benjamin Bemet	Crow Agency	Painter
6. Henry Real Bird	Crow Agency	Writer
7. Joy Yellowtail Tonietta	Crow Agency	Writer
8. Rabbit Knowsthegun	Crow Agency	Cartoonist
9. Ben "Junior" Pease	Crow Agency	Cartoonist
10. Junior Williamson	Crow Agency	Cartoonist
11. Mary Wolf Chief	Crow Agency	Shawls
12. Violet Birdinground	Crow Agency	Shawls
13. Henrietta Prettyontop	Crow Agency	Shawls
14. Kitty Bell Pickett	Crow Agency	Journalist
15. Jeffery Medicine Horse	Crow Agency	Painter
16. Kevin Red Star	Crow Agency	Painter
17. Pearl LaFountain	Box 209, Lodge Grass	
18. Wallace Red Star	Box 337, Lodge Grass	
19. Susan Stewart Matts	Box 199, Lodge Grass	
20. Amy Red Star	Box 337, Lodge Grass	
21. Winona Plenty Hoops	Lodge Grass	
22. Preston Grant	Box 236, Hardin	
23. Annie Big Man	Crow Agency	
24. George Reed	Crow Agency	
25. George Hogan	Crow Agency	
26. Annie Oulette	Crow Agency	
27. Dale Old Horn		Singer

Flathead

1. <b>Dwight</b> Billedeaux, Jr.	Polson	Sculptor of rock
2. Adeline Mathias	Hot Springs	Beader
3. Steve Lozar	Pablo	Pencil
4.                Rouiller	Ronan	Illustrator
5. Nadene Tillman	Ronan	Painter
6. Joe Tillman	Ronan	Painter
7. Sarah Buffton	Elmo	Beader
8. Agnes Kenmille	Elmo	Tanner, beader
9. Mary Eneas	Elmo	Tanner
10. Francis Auld	Elmo	Featherwork
11. Lucy Caye	Polson	Beader, tanner
12. Francis Burke	Dayton	Pencil drawing
13. Debbie Joseph	Turtle Lake	Pencil drawing
14. Donna Joseph	Elmo	Potter
15. Tony Sandoval	Ravalli	Scratchboard, oils
16. Joann Sandoval	Ravalli	Scratchboard, oils
17. Irene Dans	Bigfork	
18. Andy Woodcock	St. Ignatius	Painter
19. Josephine Big Crane	St. Ignatius	Beader
20. Vic Charlo	Dixon	Poet
21. Kim Swaney	Bozeman	
22. Albert Charlo	Dixon	
23. Willie Wright	Arlee	
24. Ruth Silverthorne	Ronan	Student at MSU
25. Ken Camel	Ronan	
26. Marvin Camel	Ronan	
27. Clarence Woodcock	St. Ignatius	Photographer, beader
28. Bryon Brazil		Cartoonist, abstract
29. Willie Stevens		Featherwork
* 30. Agnes Vanderburg	Arlee	Quills, tanner, beader
31. Rachel Arlee Bowers	Arlee	Student of Agnes in art form
32. Ron Tarahault	St. Ignatius	(traditional)
33. Christine Woodcock	St. Ignatius	Beader
34. Shirley Trahan	St. Ignatius	Beader

Flathead, continued

35. Bob Tailfeathers	Originally from Browning	
36. Joseph Phillips	Elmo	
37. Sheryl Bodily	Columbia Falls	
38. Gary Schildt	Kalispell	
39. Pete Quequesah	St. Ignatius	
40. Johnny Arlee	Arlee	
41. Anna Vanderburg	Arlee	
42. Louise Vanderburg	Arlee	
43. Ruby Vanderburg	Arlee	
44. Tony Brown	Ronan	Beader, pencil sketching

Fort Belknap

1. Clarence Cuts The Rope	Hays	Painter
2. Frank Cuts The Rope	Hays	Painter
3. Lena Healey	Fort Belknap	God's Eye
4. George Shields	Box 263, Fort Belknap	Storyteller
5. Evelyn Speakthunder	Box 311, Fort Belknap	Rawhide
6. Josephine Johnson	Fort Belknap	
* 7. Angela Shawl	Fort Belknap	Dolls
8. Jim Earthboy	Box 49, Fort Belknap	Leatherwork
9. Edith Earthboy	Fort Belknap	
10. Claudia Bear	Fort Belknap	
11. Sonny Shields, Jr.	Fort Belknap	
12. Frank Mann	Fort Belknap	
13. Shannon Werk	Box 74, Hays	Sketches
14. John Contway	Hays	
15. Henry Chopwood	Hays	
16. George Snell, Jr.	Hays	
17. Ida Doney	Hays	Painter
18. Juanita Tucker	Newtown Rd., Box 233, Harlem	Quiller, dolls, beader, tanner
19. Harvey King	Fort Belknap	Illustrator
20. Lawrence "Peanut" Cochran		Sculptor
21. Chris Guardipee		Tanner

Fort Belknap, continued

22. Mae Stiffarm	Hays	Beader, tanner
23. Verna Perry	Lodge Pole	Storyteller
24. Granville Hawley	Hays	Painter
25. Bill White	Hays	Painter
26. Clayton Hawley	Hays	Illustrator
27. Marvin "Fatty" Moran	Hays	Fiddler, sculptor
28. Lester Doney	Fort Belknap	Sculptor
29. Gordon Lodge		Rawhide
30. Ed Longknife	Box 47, Harlem	
31. Estelle Blackbird	Box 311, Fort Belknap	
32. Julia Rider	Fort Belknap	
33. Rose Weasel	Fort Belknap	Quilter
34. Anges Pearl Long Fox	Lodge Pole	
35. Mae Chopwood Bell	Lodge Pole	
36. Ella Fast Kill Brown	Fort Belknap	
37. Jeanette Warrior	Hays	
38. Dorrance Tucker	Fort Belknap	Rawhide, tanner
39. Orion Box	Fort Belknap	Silkscreen, illus- trator, leather- work



Fort Peck

1. Roscoe White Eagle	Poplar	Painter
2. Douglas Runs Through	Frazier	Featherwork, painter
3. Albert Foote		Painter
4. Lisa Venture		Painter, sculptor
5. Abby Ogle		
6. Delberta Eagleman		Beader
7. Ray Check	Brockton	Sculptor
8. Susan Check	Brockton	Painter
9. Milton Eagle Feathers	Forsythe	Painter
10. Tina Williams	Wolf Point	Songwriter
11. May King	Brockton	Quiller
12. Joe Eder	Poplar	Quiller
13. Earl Eder	Poplar	Silversmith
14. Dan McMannis	Poplar	Sculptor
15. Cheryl Jackson	Poplar	
16. Jay Little Wolf	Poplar	Photographer
17. Sharon Comes Out	Poplar	Beader
18. Billy Black Dog	Poplar	Painter
19. Issac Black Dog	Poplar	Painter
20. Charles Shields	Poplar	Leatherwork
21. Otto Cantrell	Poplar	Leatherwork
22. Coreen Turning Heart	Poplar	Quilts
23. Iris Long Hair	Poplar	Quilts
24. Loretta Bear Cub	Poplar	Quilts
25. Helen Walker	Brockton	
26. George Boyd	Box 21, Brockton	
27. Loretta Adams	Box 122, Brockton	
28. Josephine Red Elk	Box 161, Wolf Point	
29. Sipto Mazioye	Poplar	



Northern Cheyenne

1. Jim King	Box 82, Lame Deer	Tribal Historian
2. Hubert Bear Chum	Lame Deer	Painter
3. Bob Leedom	Lame Deer	Painter
4. LaDue	Lame Deer	Singer
5. McManus	Lame Deer	Painter
* 6. Clarence Cuts Throat	Lame Deer	Art Teacher
7. Denver Horn	Lame Deer	Painter
8. Roger Knowshisgun	Lame Deer	Singer
9. Shorty Spang	Lame Deer	Singer
10. Dave Glenmore	Lame Deer	Cedar, whistles
11. Bertha Other Bull	Lame Deer	Beadr
12. Josephine Simpson	Lame Deer	Beadr
13. Ted Risingsun	Lame Deer	Storyteller
14. Velva Tusehka	Lame Deer	Storyteller
15. Donald Hollow Breast	Box 434, Lame Deer	Writer, sculptor
16. Sylvester Knowshisgun	Lame Deer	Storyteller
17. James Shoulderblade	Lame Deer	Singer
18. Gertrude Fire Crow	Lame Deer	Beadr
19. John Wooden Legs, Sr.	Lame Deer	Author on Legends, Writer
20. Dennis Bearing	Lame Deer	Cartoonist
21. Benjamin Bement	Lame Deer	Painter
22. Rose Spotted Elk	Lame Deer	
23. Jim Old Coyote	Lame Deer	
24. Carol White Wolf	Lame Deer	
25. Tex Curley	Busby	
26. Frieda Standing Elk	Birney	

# Rocky Boy

1. Vernon The Boy	Painter
2. Algie Piapot	Painter, dollmaker
3. Douglas Standing Rock	Painter
4. Agnes Gopher	Beader
5. Cecelia Corcoran	Beader
6. Charles Dog Sleep	Roaches
7. Reno	Quiller
8. Viola Stump	Beader
9. Louie St. Marks	Painter
10. Lisa Crane	Painter
11. Anna Crane	Painter
12. George "Popeye" Belcourt	Painter
13. Robert Belcourt	Painter
14. Louie Weasel Boy	Quiller
15. Sam Windy Boy	Drums
16. Mary Jane Eagleman	Squaw Belts
17. Alvin Windy Boy	Painter
18. Loren The Boy	Sculptor
19. Jeannette Stump	Beader
20. Cocoa Buck	Painter
21. Pat Chiefstick	Painter
22. Vince Chiefstick	Sketch, wood
23. Robert Houle	
24. Walter Denny	Writer
25. Four Souls	Writer
26. John Little Sun	
27. Edward Arkinson	
28. Mary Jane Harrison	
29. Mary Ann Johnson	
30. Sam Roasting Stick	
31. Lucille Windy Boy	
32. Rosie Eagleman	
33. Virginia Roasting Stick	
34. Mrs. G. Watson, Sr.	



Rocky Boy, continued

35. Harriet Standing Rock
36. Roberta Big Knife
37. Evelyn Big Knife
38. Agnes WolfChild
39. Elizabeth Parker
40. George Watson
41. Donna Turner
42. Dorothy Small
43. Bill Daychild
44. Louis Denny
45. Agnus Parker
46. Dorothy Clark
47. Mary Jane Caplette
48. Fanny Sunchild
49. Mable Raining Bird
50. Ruby Gopher
51. James Ironmaker
52. Mike Gopher
53. Lloyd Top Sky

Anaconda

- |                |  |         |
|----------------|--|---------|
| 1. Jerry Treax |  | Painter |
| 2. Frank Smith |  | Beader  |
| 3. Denny Cuny  |  | Poet    |

Billings

- |                              |                   |             |
|------------------------------|-------------------|-------------|
| 1. Cyrus Fros Ventre         | 3612 6th Ave. S.  | Painter     |
| 2. Joe Broken Rope           |                   | Painter     |
| 3. John Cauliflower          |                   | Sculptor    |
| 4. Madeline Cauliflower      | c/o Indian Center | Quiller     |
| 5. Francis Skinner           |                   |             |
| 6. Sybil Sangrey Cauliflower |                   | Beader      |
| 7. Robin Aleman              |                   | Beader      |
| 8. Elizabeth Cauliflower     |                   | Beader      |
| 9. Lloyd Pickett             |                   | Writer      |
| 10. David Turns Planty       |                   |             |
| 11. Gordon Plain Bull        |                   |             |
| 12. Daniel Crowe             |                   | Leatherwork |
| 13. Chester Limberhand       |                   | Beader      |
| 14. Donald Shortman          | 6 MacArthur       | Sculptor    |
| 15. Gary Johnson             |                   | Quiller     |

Bozeman

- |                       |     |          |
|-----------------------|-----|----------|
| 1. Frank Kaplan       |     |          |
| 2. Phil Beaumont, Jr. | NAS | Painter  |
| 3. Harvey Ratty       |     | Sculptor |

Butte

- |                 |  |                |
|-----------------|--|----------------|
| 1. Dan Taulbee  |  | Painter        |
| 2. Ester Dumont |  | Quilter        |
| 3. Walter Brown |  | Cartoonist     |
| 4. Jack Barton  |  | Pencil drawing |
| 5. Marty Cuny   |  | Writer         |

Great Falls

- |                               |         |
|-------------------------------|---------|
| 1. Robert Gopher              | Painter |
| 2. Leland Arkinson            | Painter |
| 3. Blue Wolf                  | Painter |
| 4. Cornell "Blue Star" Newman | Painter |
| 5. Annie Gopher               | Beader  |
| 6. Albert La Due              | Fiddler |
| 7. Art LaPier                 | Fiddler |

Havre

- |                    |                         |                   |
|--------------------|-------------------------|-------------------|
| 1. H. Buck         | NMC                     | Painter           |
| 2. Mary Trotchie   | Border Apartments       | Designer, fiddler |
| 3. Melvin Mountain | Hi-Line Indian Alliance | Illustrator       |

Helena

- |                            |                 |                           |
|----------------------------|-----------------|---------------------------|
| 1. Sharon Two Teeth        |                 | Beader                    |
| 2. Margaret Two Teeth      |                 | Beader                    |
| 3. Gene Belgard            |                 | Teepees                   |
| 4. Ed Barbeau              |                 | Rawhide                   |
| * 5. Donald Louis Clayborn | 24 Ewing, #24-A | Photographer, art teacher |

Malta

- |                  |         |
|------------------|---------|
| 1. Pete Demarais | Box 960 |
|------------------|---------|

Missoula

- |                           |                       |                                       |
|---------------------------|-----------------------|---------------------------------------|
| 1. William Day Child      | c/o Bearchief & Asso. | Painter, illustrator                  |
| 2. Liz Brown              | c/o Qua Qui Corp.     | Beader                                |
| 3. Leonard J. Smith       |                       | Painter                               |
| 4. Al Whiteman            |                       | Painter                               |
| 5. Elaine Gilham Clayborn |                       | Clothing design, quillwork,<br>beader |

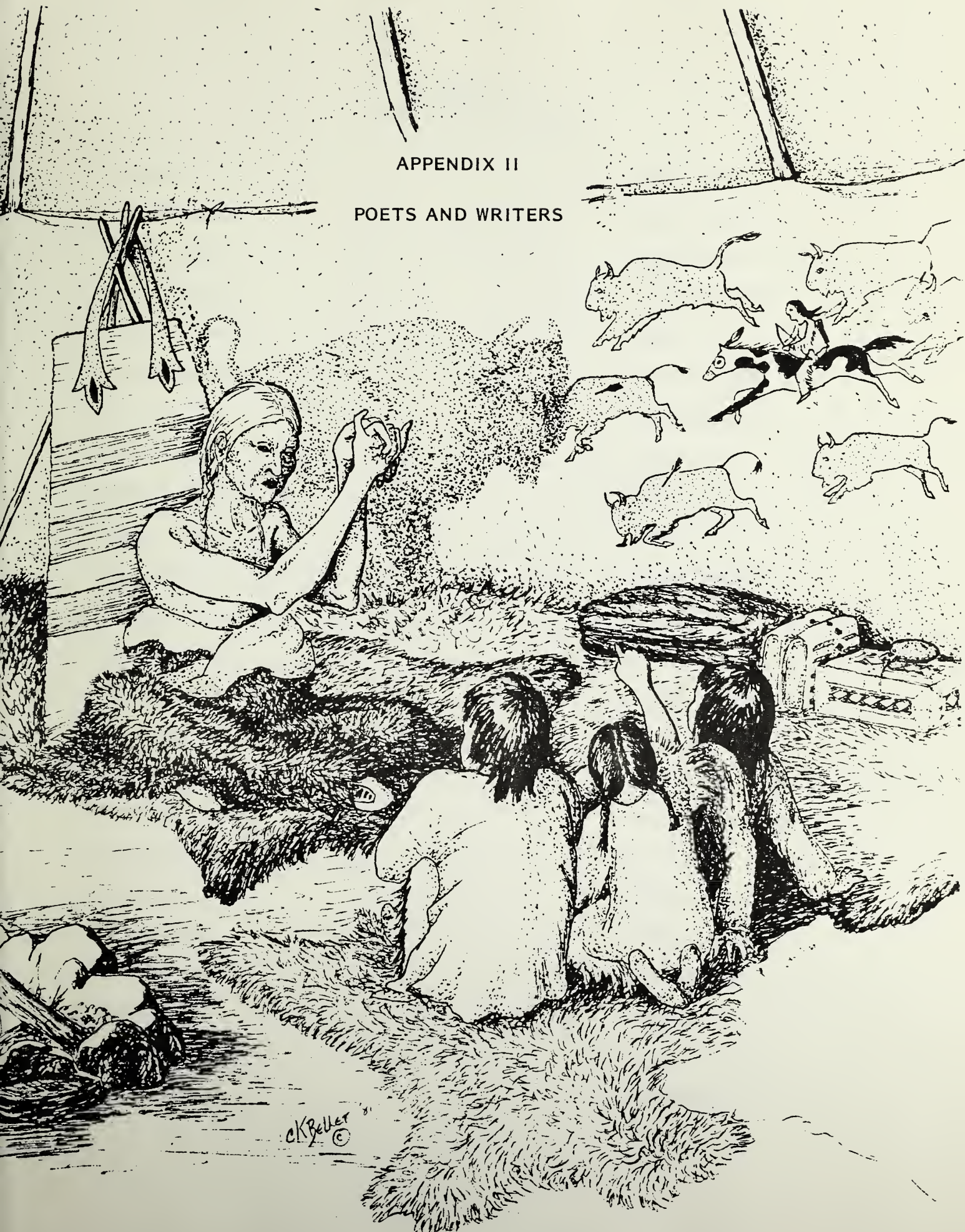
Misc.

- |                    |                                 |                     |
|--------------------|---------------------------------|---------------------|
| 1. Cheryl Bodily   | 1444 Berne Road, Columbia Falls |                     |
| 2. Gary Schildt    | Route #4, Kalispell             | Painter             |
| * 3. Darrell Brave | MSU, Bozeman                    | Art teacher/student |
| 4. Wendell Brave   | Frazier                         | Featherwork, singer |



APPENDIX II

POETS AND WRITERS





APPENDIX II  
POETS AND WRITERS

Greg Hirst	Great Falls, MT
Ron Williamson	Great Falls, MT
Marcia Walker	Great Falls, MT
Ron Schlenski	Browning, MT
Courage Bennally	Poplar, MT
George Peterson	Browning, MT
Debbie Cuny	Anaconda, MT
Marty Cuny	Butte, MT
Jackie Trotchie	Butte, MT
Robert Houle	Rocky Boy, MT
Walter Denny	Rocky Boy, MT
Four Souls	Rocky Boy, MT
Ramona LaMere	Great Falls, MT
Henry Real Bird	Crow Agency, MT
Joy Yellowtail Tonietta	Crow Agency, MT
Minerva Allen	Fort Belknap, MT
Kitty Bell Pickett	Crow Agency, MT
Lloyd Pickett	Billings, MT
King Kuka	East Glacier, MT
Lisa Venture	Poplar, MT
Rick Hohman	Missoula, MT
James Welch	Missoula, MT
Charles Courchene	Missoula, MT
Sandra LeBeau	Missoula, MT





APPENDIX III  
SINGERS AND DRUMMERS



*Carl S. S. S. S.*  
1921



# APPENDIX III

## SINGERS AND DRUMMERS

<u>Lead Singer</u>	<u>Drum Group</u>	<u>Location</u>
	Plentycoup Singers	Pryor, MT
	Badland Singers	Brockton, MT
Gordon Lodge	Hays Singers	Hays, MT
	Gopher Singers	Great Falls, MT
Russell Standing Rock	Parker Singers	Rocky Boy, MT
	Haystack Ramblers	Rocky Boy, MT
	Bearpaw Singers	Rocky Boy, MT
Pat Kennedy	Starr School Singers	Starr School
Fred Marcy	Heart Butte Singers	Browning, MT
Maynard Kicking Woman	Kicking Woman Singers	Browning, MT
Wayne Bear Medicine	Young Grey Horse Singers	Browning, MT
Robert Many Hides	Red Blanket Singers	Browning, MT
Victor Short Chief	Spotted Eagle Singers	Browning, MT
Floyd Rider	Two Medicine Singers	Browning, MT
	Johnny Arlee Singers	Arlee, MT
	Dave Durglah Singers	Arlee, MT
	Ray and Diane Pete Singers	Arlee, MT
Charles Gopher	Rocky Boy Singers	Rocky Boy, MT
	Parker, Jr. Singers	Rocky Boy, MT
Daniel Foote	Ashland Singers	Lame Deer, MT
	Mad Dog Singers	Crow Agency, MT
	Eagle Child Singers	Hays, MT
	Chief Joseph Memorial Singers	Hays, MT
Gary Mike Madman	BearChild Singers & Dancers	Kyi-Yo Indian Club University of Montana Missoula, MT





APPENDIX IV

MONTANA INDIAN NEWSPAPERS AND NEWSLETTERS



Wm Daychild  
66P-5000  
'79





# APPENDIX IV

## MONTANA INDIAN NEWSPAPERS AND NEWSLETTERS

### Reservation Papers:

- |   |                              |              |
|---|------------------------------|--------------|
| 1) Wotanin Wowapi<br>Box 493<br>Poplar, MT 59255          | Editor: Bonnie Clincher      | Fort Peck    |
| 2) Char Koosta<br>Pablo, MT 59855                         | Editor: Clair Kresbach       | Flathead     |
| 3) Native Voice<br>Rocky Boy Route<br>Box Elder, MT 59521 |                              | Rocky Boy    |
| 4) Camp Crier<br>Fort Belknap Agency<br>Harlem, MT 59526  | Editor: Angela Shawl         | Fort Belknap |
| 5) Northern Cheyenne Newsletter<br>Lame Deer, MT 59043    | Editor: Bertha Medicine Bull | Cheyenne     |
| 6) Glacier Reporter<br>Browning, MT 59417                 |                              | Blackfeet    |
| 7) Hardin Herald<br>Hardin, MT 59034                      |                              | Crow         |

### Urban Indian Papers:

- |   |   |
|---|---|
| 1) Medicine Bundle<br>510 First Avenue South<br>Great Falls, MT 59401                             | 6) BIAP and NAIA Newsletter<br>12 East Galena<br>Butte, MT 59701              |
| 2) Sun Child<br>240 North Higgins<br>Missoula, MT 59801   | 7) Helena Indian Alliance Newsletter<br>436 North Jackson<br>Helena, MT 59601 |
| 3) The Newsletter<br>Indian Education Center<br>Box 2612<br>Great Falls, MT 59403                 | 8) Hi-Line Indian Center News<br>Box 2213<br>Havre, MT 59501                  |
| 4) IDEA Newsletter<br>Indian Development Education Association<br>Box 726<br>Miles City, MT 59301 | 9) M.U.I.A. News<br>Box 5988<br>Helena, MT 59601                              |
| 5) Billings Indian Center Newsletter<br>3615 Montana Avenue<br>Box 853<br>Billings, MT 59101      | 10) The Indian Trader<br>Box 31235<br>Billings, MT 59107                      |

## Appendix IV: Montana Indian Newspapers and Newsletters, Continued

- 11) Native Arts West  
Box 31196  
Billings, MT 59107
- 12) Wakan  
Native Arts of the American  
Box 311  
Gasquet, CA 95543
- 13) Four Winds  
703 West Ninth  
P.O. Box 156  
Austin, TX 78767



